Cinematheque

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Odún dé Odún dé - The African Spirit in Film
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Unless otherwise noted, shows at both venues begin at 7:30 p.m.

OUR 34TH SEASON

Cinema On Edge

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Monaco Film and Video, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Center for the Arts at Yerba Buena Gardens.

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Cinematheque

Center for the Arts **Thursday 7:30 PM**
Sept. 29
FRAGMENTING SOLUTIONS: NEW FROM THE BAY AREA

Our season kicks off with a broad group of exciting new films made by people close at hand: *Vannav, ...Ation Progr...*and *Kemia*, silt's latest rhapsodies on the mysteries and alchemy of film imagery; Miguel Alvear's *Chagruna*, a hallucinatory journey through streets of Quito, Ecuador; *Split Description*, Andy Moore's magic viewing box of urbanscapes and daily rhythms; *Selenology* by Mary Slaughter; *Tree* by Timoleon Wilkins; *Crazy Love 2* by Rebecca Barten; *travelogue* by Irina Leimbacher and *view/camera* by David Landau.

San Francisco Art Institute **Sunday 7:30 PM**
Oct. 2
A FEW PARTING SHOTS WITH DAVID GERSTEIN

Join us in paying tribute to David Gerstein, Cinematheque's intrepid Executive Director of the last 11 years. "Reviewing my films for this show, I almost felt as though I were looking at someone else's past. What I was trying in some films remains clear in my mind, but with others I can only watch the scenes unfold like any other viewer. I've amplified my films with a selection of filmmakers who influenced me by establishing new ways to think about film representation: Brakhage, Frampton, Wieland, and Landow".—D.G.

Odún dé Odún dé

The African Spirit In Contemporary Art

The African and African-diaspora spirit in art will be celebrated in an unprecedented collaborative effort by Bay Area arts organizations during October and November. The Cinematheque will contribute four programs of films and videos co-curated by Steve Anker and Linda Gibson.

Opening Reception

Bomani Gallery, 251 Post Street
Thursday, October 6th, 5:00-8:00 PM
Oct. 6 - Nov. 26
BLACK WOMEN'S SPIRITUALITY

"This 60-minute program of short films probes the spiritual lives of women of African descent, and will be shown at the Bomani Gallery from October 6 through November 26 in conjunction with the Bomani exhibit "Women's Spirituality". Programs will repeat hourly during gallery hours in the Bomani screening room. Included are works by Julie Dash, Ngozi Onwurah, Zeinabu Davis, Ayanna Udongo, Meena Nanji and others.

San Francisco Art Institute **Sunday 7:30 PM**
The lenses of time
Oct. 9
Re-Visioning the Time Closet Emerging Filmmakers of the 1970s — A Short View

Curated by David Gerstein

"The late '70s was an extraordinarily fertile time, when dozens of artists made films that captivated our senses and challenged our perceptions of the world. They were unfairly neglected at the time and remain outcasts from film's approved history. This program, and a second on Nov. 20, reveals a forgotten past: *Horse Science Series* by Rob Danielson, *Frames and Cages and Speeches* by Martha Haslanger, *diary of an autistic child/part two* by Edwin Cariati, *Bellevue film* by Gail Camhi, and *Cheap Imitations H and III* by Grahame Weinbren and Roberta Friedman."—D.G.

Center for the Arts **Thursday 7:30 PM**
Odún dé Odún dé
Oct. 13
AFRICAN DIASPORA & RE-INTEGRATION

Ethnic heritage and cultural position are essential issues for many filmmakers of African descent. Tonight's program includes several of the most compelling recent attempts to deal with critical social themes: *Planet Brooklyn* by Reggie Allen, *Chronicle Of A Lying Spirit By Kelly Gabron* by Cauleen Smith, *Hairpiece: A film for Nappyheaded People* by Ayoka Chenzira, and others.

San Francisco Art Institute **Sunday 7:30 PM**
Oct. 16
Odún dé Odún dé IMAGING IDENTITY: FANTASY & MEMORY

Tonight's selection of short films and videos explores the grey areas between fantasies of self and fantasies drawn from collective memory. Included are *Dreaming Rivers*, by Martina Attille and Sankofa, an impressionistic rendering of post-colonial Caribbean experience in Britain; Toney Merritt's whimsical self-portrait *Asiam;* Thomas Harris' *Black Body*, a harsh meditation on the contradictory values assigned to black bodies in American culture; short pieces by Philip Mallory Jones and others.

Center for the Arts **Thursday 7:30 PM**
Oct. 20
Odún dé Odún dé AFRICA: POLITICAL MYTH & PERSONAL HISTORY

Lumumba & Allah Tantou

Curated and Presented by Cornelius Moore

Lumumba: Death of a Prophet (1992, Raoul Peck) and *Allah Tantou* (1991, David Achkar) are subtly layered personal essay films reflecting on African independence as seen in Guinea and Zaire (formerly the Belgian Congo), each maker's search for his father (biological and spiritual), and the search for truths behind received cultural myths. Introduced by Cornelius Moore, Director of California Newsreel's Library of African Cinema. **After the show the audience is invited to an informal Buy Your Own Drink gathering with the curators.**

San Francisco Art Institute **Friday 7:30 PM**
Oct. 21
OPEN SCREENING

Hosted by Irina Leimbacher

Tonight we resume our regular Open Screenings, a tradition dating back more than twenty years. Bring recently completed films (8mm or 16mm) or videos (1/2" or 3/4") to share and discuss. *Only films and tapes 15 minutes or less will be shown;* doors open at 7:00 pm. **Admission is free.**

San Francisco Art Institute **Sunday 7:30 PM**
Oct. 23
NEW POSITIONS FOR WOMEN IN PORN

In person: Pendra

"There is an ideological dictatorship of the politics of woman's pleasure, not only in cultural norms and arts funding institutions, but in such unlikely cousins as the porn industry and the sexual-conservative feminist community. Developing a woman's erotic language in porn would start a radical look at pornography both as a repressive force and liberating tool to be used by feminist women".—Pendra Performer and playwright, Pendra will present 'normal', 'meta', and emerging women-produced porn and promote a pro-sex discourse on pornography. **After the show the audience is invited to an informal Buy Your Own Drink gathering with the curator.**

Center for the Arts **Thursday 7:30 PM**
Oct. 27
LUTHER PRICE: FROM THE HEART & GUT

In person: Luther Price

"Transgressive in the truest sense, super-8 filmmaker *(Sodom, Warm Broth)* Luther Price's work challenges us with its raw insistence and often troubling, disturbing imagery. Both crude and amazingly intricate, his films can be liberating and irritating, seductive and puzzling. With his trademark hole-punch construction of images within images, rapid-fire cutting, and obsessive repetition, Price's subject matter ranges from gay sexuality to childhood fetishes and cultural control".—Michael Wallin. Tonight's program will include premieres of 5 recent films. **After the show the audience is invited to an informal Buy Your Own Drink gathering with the filmmaker.**

San Francisco Art Institute **Saturday 7:30 PM**
Special Admission: $10/$6
Oct. 29
MAGNIFIED MYSTERIES: THE MUSIC OF CARL STONE

In person: Carl Stone

New music composer Carl Stone *(Mom's)* brings his unique, electro-acoustic methods to the Cinematheque for one of his first public performances in the Bay Area. "[He] became so enamored of the beauty of the sample that he just had to take it apart, to discover what it was that made it so great, all the while creating something else equally lovely". (Jac Zinder, *LA Weekly)* With a complementary sampling of films: Paul Glabicki's *Film-Wipe-Film, Prefaces* by Abigail Child, by Martin Arnold, and others. Curated by E.S. Theise.

San Francisco Art Institute **Sunday 7:30 PM**
Oct. 30
SUBVERTING THE LIBIDINOUS

New work by women

Why celebrate Halloween with the usual gore and horror-laden masquerades? Share instead, experiences created by women on sexuality: Salome's affectionate yet carnal valentines *Loredana* and *Djune Idexa*, M.M. Serra & Maria Beatty's (original score by John Zorn) naughty erotic fantasy *A Lot Of Fun For The Evil One*, Peggy Ahwesh's upending of found porno *The Color Of Love* and Leslie Singer's wacky narrative of women in love, *Taking Back The Dolls*. Co-curated by Steve Anker and Michelle Handelman.

Roxie Cinema, 3117 16th St. **Thursday 9:15 PM**
Co-presented with the Film Arts Festival
Nov. 3
ARTICULATE FLESH

"The exploration of one's body is the basis of these recent works by Northern California makers. From self-representation to painful re-examination of self through family, the body is seen as catalyst, reminder, albatross, power agent, transformer, and nurturer. Included are new films and tapes by Stuart Gaffney, Jon Shenk, Rebecca Ormond, Jane Wagner & Tom di Maria, Vicky Funari, Betsy Weiss, Jennifer Gentile, and Todd Verow."—Lissa Gibbs. Programmed by the film Arts Festival Committee.

Center for the Arts **Thursday 7:30 PM**
Nov. 10
BECOMING AMERICAN:

A Kaleidoscope for the 90's

Presented and co-curated by Lynn Kirby

The United States is a country built by immigrants. What does it mean to be an American in the 90's? As part of California College of Arts and Crafts' symposium "Immigration and Cultural Identity" (November 6-12), we offer five views of people struggling to reconcile and reflect on past cultures: *The Mexican Tapes* (excerpt, Louis Hock); *Mnemonic Study: Ellis Island Fragment* (Joel Katz); *Itam Hakim, Hopiit* (Victor Masayesva, Jr.); *ASSIMILATION/ a simulation* (Windy Chien); *One Of A Kind* (Patrick Yip).

San Francisco Art Institute **Saturday 7:30 PM**
Artist As Filmmaker
Nov. 12
ROBERT FRANK'S NEW YORK

C'est Vrai (1990) & Last Supper (1992)

"Photographer *(The Americans)* and filmmaker *(Pull My Daisies)* Robert Frank confronts his environment with an intensity that is often hard to classify. He intuitively steers his work into uncharted waters..." (Philip Brookman, Corcoran Gallery) *C'est Vrai* is Frank's single-take 60 minute video journey through the Lower East Side and his camera-eye, juxtaposing scripted narrative with street activity; *Last Supper* tells the story of a New York writer who fails to appear at his own book-signing street party.

San Francisco Art Institute **Sunday 7:30 PM**
Canyon Cinema Nights
Nov. 13
CHICK'S FAVORITE PICS

Tonight initiates a series of guest-curated programs selected from Canyon Cinema, the Bay Area's premier distributor of alternative film. Chick Strand, co-founder of Canyon Cinema in the early '60s, has chosen works that still quicken her heart and had an important influence in her own creative life: Hindle's *Pastoral D'Eté* and *Billabong;* Baillie's *Tung, Castro Street*, and *All My Life;* Anger's *Eaux d'Artifice;* Brakhage's *Mothlight* and *Window Water Baby Moving;* Conner's *Cosmic Ray* and *A Movie;* Kubelka's *Unsere Afrikareise* and O'Neill's *7362*.

Center for the Arts **Thursday 7:30 PM**
Nov. 17
ANNE ROBERTSON: THE 5-YEAR DIARY

A Film/Performance by Anne Robertson

Anne Robertson's super-8 *5-Year Diary* (1981-present) is one of the epic works of the American personal cinema. 76 edited sound reels (35 hours) are now complete, several of which Robertson will select to present in multi-layered performance. "I don't think it's me who is a film diarist: it's you! It's you!...Ah, your films are so beautiful...Paradise is not yet lost!" (Jonas Mekas, Anthology film Archives, where the entire cycle will be shown next June)

San Francisco Art Institute **Saturday 7:30 PM**
Artist As Filmmaker
Nov. 19
INTO THE PICTURE PLANE: FILMS BY RICHARD SERRA

One of America's most honored and exciting sculptors, Richard Serra, has produced film and video work since 1968. The San Francisco born artist has personally chosen this evening's program. Serra's films represent in moving images many of the daring ideas that make his sculptures so controversial. Tonight's selection includes *Hand Catching Lead, Hands Tied, Frame, Railroad Turnbridge*, and *Steelmill/Stahlwerk*. Serra's Icelandic print series shows concurrently at the Rena Bransten Gallery, 77 Geary Street, from November 3 - December 3.

San Francisco Art Institute **Sunday 7:30 PM**
The lenses of time
Nov. 20
TEMPORAL CONTRACTIONS

Curated and Presented by David Gerstein

"An overriding theme of films made during the '70s was how to subjectivize the world, how to transform the camera's capacity as a recording device into a vehicle for self-expression. Tonight's program explores the ways this impulse manifested itself, from Peter Gidal's material-driven *Condition of Illusion* to Richard Levine's impressionistic *In the Eye of a Child*, along with films by Michael Mideke, Barbara Lattanzi, and Jim Jennings".—D.G.

Center for the Arts **Thursday 7:30 PM**
Dec. 1
MATTHIAS MÜLLER: ALTERED SURFACES

In person: Matthias Müller

"Müller's virtuosic rephotography, editing and hand processing techniques are hurled into an erotic maelstrom, remaking the divisions of the Word in a continual flux of inside and out, container and contained". (Mike Hoolboom, on *The Memo Book)* While combining appropriated images with elements of personal autobiography, German filmmaker Matthias Müller pays homage to materiality of the image and of life itself. Included: *Home Stories, The Flamethrowers, The Memo Book, Sleepy Haven*, and his two newest *Scattering Stars* and *Alpsee*. **Co-sponsored by the Goethe Institut San Francisco. After the show the audience is invited to an informal Buy Your Own Drink gathering with the filmmaker.**

San Francisco Art Institute **Saturday 7:30PM**
Dec. 3
THE DEVIL NEVER SLEEPS BY LOURDES PORTILLO

In person: Lourdes Portillo

Cinematheque proudly welcomes San Francisco filmmaker Lourdes Portillo for the World Premiere of her feature *El Diablo Nunca Duerme* (The Devil Never Sleeps). Begun as Portillo's investigation into the violent death of an uncle in her native Chihuahua, Mexico, *El Diablo* becomes a portrait of her own past, Mexican culture and the irrational forces working on both sides of the border. Portillo's previous work *(Las Madres..., Columbus On Trial)* has been divided between documentary and fiction, but *El Diablo* mines the intersections of fact and fiction, analysis and autobiography, local myths and truths stranger than Mexican telenovellos.

San Francisco Art Institute **Sunday 7:30 PM**
Dec. 4
FROM THE BEDROOM TO THE BANQUET

(from 51 McCoppin St. to 800 Chestnut St.)

"TOTAL MOBILE HOME microCINEMA, San Francisco's newest stationary and now travelling cinema liquifies the sturdy Cinematheque's floor, ceiling and walls. Realtor Rebecca Barten and Domestic Climatologist David Sherman of TMH will transport: 1. their large wooden Canonical Wheel-of-Fortune; 2. the longest co-axial cables ever for audience micro-cinementality; 3. Star Vocalist Richard McGhee; 4. TOTAL INSTRUCTIONAL slide lecture; 5. the premiere of George Kuchar's *The Cellar Sinema;* 6. other shifting perspectives. Not a sit-and-consume filmshow".-TMH

Center for the Arts **Thursday 7:30 PM**
Dec. 8
NEW BY PAULA LEVINE: ORDERING THE CHAOS

In person: Paula Levine

Canadian/American multimedia artist Paula Levine uses video to grapple with the paradox between narrative time and unstructured chaos. Levine uses the fixed frame "as though it were a seatbelt for the body in a futile attempt to carve out a stable perspective and understanding of the world, ordering the unorderable." (P.L.) For her first Bay Area solo show she will present a selection of recent videotapes, including the two-channel *East/West*.
Co-sponsored by the Canadian Consulate General.

San Francisco Art Institute **Sunday 7:30 PM**
The lenses of time
Dec. 11
WHAT THE TIME CAPSULES LEFT OUT: COUNTER-COMPILATION REBELS OF THE '60s

Curated and Introduced by William Wees

William Wees (author of *Light Moving In Time* and *Recycled Images)* will show rarely-seen films by Canadian Arthur Lipsett and American Stan Vanderbeek, both pioneers in the satiric and surreal uses of found footage. Lipsett's films were savage cinematic attacks on formulaic 'educational' compilation films made for tv; Vanderbeek's pioneering collage techniques have been copied but never surpassed in creating caustic critiques of social mores.
Co-sponsored by the Canadian Consulate General.

Fall '94

San Francisco Art Institute 800 Chestnut Street
Center for the Arts (Yerba Buena Gardens) 701 Mission Street at 3rd
Admission: $6 General $3 members, SFAI students, seniors, disabled
Unless otherwise noted, all shows begin at 7:30 pm
For more information please call 415.558.8129